IQRO JURNALI / 2023
GUVOHNOMA № 060680

E-ISSN : 2181-4341
https://wordlyknowledge.uz
IMPACT FACTOR(SJIF) : 3,934

IMPACT FACTOR (RESEARCH BIB) – 7,245

SPECIAL ISSUE, VOLUME 5, ISSUE 2, 2023

NAVIGATING THE LABYRINTH: PROBLEMATIC ISSUES IN TRANSLATING AND AD APTING SHAKESPEAREAN PLAYS

Bekmurodova Sevara Khasan kizi

Master of Karshi State University

Abstract

This thesis is dedicated to study the intricate challenges encountered by translators and adaptors in the complex realm of Shakespearean plays. Focusing on linguistic, cultural, and artistic dimensions, the study seeks to unravel the multifaceted issues that emerge during the process of translating and adapting these timeless works. By examining specific plays and exploring existing scholarship, this research aims to contribute nuanced insights into the dynamic interplay between Shakespearean literature and diverse global audiences.

Keywords

Shakespeare, translation, adaptation, linguistic challenges, cultural nuances, artistic considerations, wordplay, puns.

I.Introduction

Overview of Shakespeare's global influence and the growing demand for translations and adaptations to make his works accessible across cultures.

Introduction to the thesis theme and its significance in the context of contemporary cultural exchange.William Shakespeare, often regarded as the greatest playwright in the English language, has achieved a level of global influence that transcends time and cultural boundaries. His works, written in the late 16th and early 17th centuries, continue to resonate with audiences worldwide. The enduring appeal of Shakespeare's plays has sparked a growing demand for translations and adaptations to make his profound and timeless narratives accessible to diverse cultures.

a. Research Questions:

Defining the key questions guiding the research: What linguistic challenges arise in translating Shakespearean plays? How do cultural nuances impact adaptations? What are the artistic considerations influencing adaptors?

II.Literature Review

2.1 Historical Perspectives:

Examination of historical translations and adaptations of Shakespearean plays, emphasizing the evolution of approaches over time.

Review of critical works analyzing linguistic fidelity, cultural resonance, and artistic innovation.Shakespeare's career unfolded during the reigns of Queen Elizabeth I and King James I. His plays often reflected the political and social climate of the time, with themes of political intrigue, power struggles, and the responsibilities of rulers.

The plays mirror the hierarchical structure of Elizabethan society, emphasizing the distinctions between the aristocracy, the middle class, and the commoners. Class dynamics and social order are recurring themes.

The religious landscape was marked by the Protestant Reformation. Elements of Catholicism and Protestantism influenced the characters and themes in Shakespeare's plays.

2.2 Case Studies:

In-depth analysis of select case studies that highlight specific challenges faced by translators and adaptors in diverse linguistic and cultural contexts.

Examination of successful and controversial adaptations to identify patterns and lessons learned.

III. Linguistic Challenges

3.1 Archaic Language:

Exploration of linguistic intricacies, including archaic vocabulary, syntax, and grammatical structures in Shakespeare's plays.

Analysis of strategies employed by translators to balance linguistic accuracy with contemporary accessibility.Shakespeare's language is known for its complexity, archaic vocabulary, and use of poetic devices. "Anatomize (verb)" means - Take apart; dissect; examine every detail of. Example: "Let them anatomize Regan. See what breeds about her heart"[1]. Translators must balance maintaining the poetic quality while ensuring clarity in the target language.

Shakespeare had a remarkable ability to use language in versatile ways. Translators must find equivalent expressions that capture the wit, emotion, and subtlety of the original text. "To be, or not to be: that is the question."

This iconic line from Hamlet encapsulates the philosophical musings of the character. The play on the verbs "to be" and "not to be" and the overall contemplative tone present a challenge for translators to maintain the depth and introspection.

"The course of true love never did run smooth."

This line spoken by Lysander reflects a general truth about the challenges of love. Translators need to convey the wisdom and universality of the statement while maintaining the poetic elegance.

3.2 Wordplay and Puns:

Wordplay and puns are linguistic devices that involve playing with words in a clever or humorous way. While they share similarities, there are subtle differences in their definitions. Wordplay refers to the manipulation of language and the use of words to create ambiguity, humor, or clever effects. It involves exploiting the multiple meanings of words, their sounds, or their structures for rhetorical or artistic purposes. For example, *"Time flies like an arrow; fruit flies like a banana."*

Meanwhile, pun is a specific form of wordplay involving a play on words that have similar sounds but different meanings: "*I used to be a baker because I kneaded dough."*

In-depth examination of Shakespeare's wordplay and puns and the challenges they present in translation.

Exploration of how translators grapple with maintaining the wit and humor inherent in the original language.Hamlet (Act I scene II)

Claudius: "...But now, my cousin Hamlet, and my

son..."

Hamlet: [aside] *"A little more than kin, and less than*

*kind."*Context: Hamlet is upset that his uncle Claudius has married

his mother. Hint: Think of "kind" as also short for

"kindred."

IV. Cultural Nuances

4.1 Historical and Social Context:

Analysis of how historical and social contexts embedded in Shakespearean plays pose challenges in cross-cultural adaptation.

Examination of culturally specific references and their impact on interpretation. Mostly, Elizabethan society was highly hierarchical. Social status and order were crucial, and this is often reflected in the characters and themes of Shakespeare's plays. The hierarchical structure of kings, nobles, and commoners shapes the dynamics and conflicts in plays such as "Hamlet," "Macbeth," and "King Lear."Elizabethan England had strict gender roles and expectations. Women were often subordinated to men, and societal norms governed their behavior. This is evident in the exploration of gender dynamics in plays like "Romeo and Juliet" and "Taming of the Shrew." The political landscape in Shakespeare's time was marked by intrigue and Machiavellian politics. This is reflected in plays like "Richard III," where the title character engages in ruthless tactics to secure power, and "Julius Caesar," where political conspiracies are central to the plot.

Shakespeare's plays often reflect the religious beliefs and superstitions of the time. For instance, the supernatural elements in "Macbeth" and "Hamlet" are deeply rooted in the superstitions of the era.

4.2 Divergent Cultural Values:

Exploration of how differing cultural values influence the adaptation of Shakespearean themes, characters, and settings.

Consideration of cultural sensitivity and the potential for misinterpretation.Shakespeare often used distinct dialects and language styles for different characters, reflecting their social status or personalities. For instance, The Fool in "King Lear" often speaks in a manner that contrasts with the

formal language of other characters. The Fool's language is witty, sometimes nonsensical, and serves as a source of insight.Translators need to find suitable equivalents in the target language to convey these nuances.

Some elements of Shakespeare's works may be culturally sensitive or may not resonate well in certain contexts. Translators must navigate these cultural sensitivities while preserving the integrity of the original work.

V. Artistic Considerations

5.1 Structural Adaptations:

Analysis of how adaptors navigate structural changes in adapting Shakespearean plays for different media, including film, theatre, and digital platforms.

Discussion of the impact of such changes on the audience experience.

Shakespeare deliberately left certain elements of his works ambiguous, allowing for multiple interpretations. Translators may need to make choices about how to convey this ambiguity in a way that resonates with the new audience. "To take an obvious example, the difficulty of finding an optimal prosodic equivalent for Shakespeare'siambic verse depends on the preliminary choice of a verse translationover a prose translation."(Dirk)Some of Shakespeare's plays contain both verse and prose, each serving a specific purpose. Translating these distinctions requires careful consideration of the rhythmic and stylistic differences in the target language.

5.2 Creative Interpretation:

Creative interpretation refers to the process of understanding and representing a text, work of art, or any form of expression in a way that involves imaginative and innovative elements. It goes beyond a literal or straightforward rendering and involves the interpreter's subjective engagement with the material. This concept is applicable across various domains, including literature, art, music, and beyond.

Exploration of the tension between preserving Shakespeare's artistic vision and the need for creative reinterpretation.

Analysis of how directors and adaptors contribute to the evolving legacy of Shakespearean works. Numerous creative adapters have taken Shakespearean dramas and reimagined them in various forms, showcasing the enduring appeal and adaptability of Shakespeare's works across different media and cultural contexts. Here are some notable examples of creative adapters of Shakespearean dramas:

Akira Kurosawa:

Adaptations: Kurosawa, the renowned Japanese filmmaker, adapted several Shakespearean plays into films. Notable examples include "Throne of Blood" (1957), based on "Macbeth," and "Ran" (1985), which is a loose adaptation of "King Lear." Kurosawa skillfully transposed Shakespearean themes into the samurai genre, creating visually stunning and thematically rich films.

Baz Luhrmann:

Adaptation: Luhrmann's "Romeo and Juliet" (1996) is a modern, stylized adaptation of Shakespeare's classic play set in a contemporary urban environment. Luhrmann's film captures the essence of the original while infusing it with a vibrant and unconventional visual style.

Discussion

Integration of findings from linguistic, cultural, and artistic dimensions.

Identification of common themes and challenges that cut across these dimensions. Renaissance humanism emphasized the potential of the individual and the study of human nature. Shakespeare's exploration of characters' psychology and motivations reflects these humanistic ideals.

And also his works are considered universal. Despite the historical and cultural specifics, Shakespeare's themes often transcend time and place. Translators aim to preserve the universal aspects of the plays while adapting cultural nuances for contemporary audiences.

Conclusion

In essence, the adaptation and translation of Shakespearean works represent an ongoing dialogue between the past and the present, providing fresh perspectives on timeless tales while reflecting the diversity and dynamism of human culture. Despite these challenges, many talented translators have successfully brought Shakespeare's works to a global audience, allowing people from diverse linguistic backgrounds to appreciate the timeless beauty and universal themes of his plays.

References:

1. Dirk Delabastita.(2008). Shakespeare in translation: a bird's eye view of problems and perspectives Shakespeare in translation: a bird's eye view of problems and perspectives,Ilha do Desterro A Journal of English Language Literatures in English and Cultural Studies
2. Hutcheon, Linda & O'Flynn, S.. (2012). A theory of adaptation, second edition. A Theory of Adaptation, Second Edition. 1-274. 10.4324/9780203095010.
3. Kidnie, Margaret. (2008). Shakespeare and the Problem of Adaptation. 1-216. 10.4324/9780203167717.
4. Lanier, Douglas. (2023). Douglas Lanier - World-Wide Shakespeares: Local Appropriations in Film and Performance (review) - Shakespeare Quarterly 58:4.
5. Shakespeare, W. (1603). Hamlet. Barbara A. Mowat and Paul Werstine (Eds.). Folger Shakespeare Library.
6. Shakespeare, W. (1608). King Lear. Barbara A. Mowat and Paul Werstine (Eds.). Folger Shakespeare Library.