

Translating Shakespeare's *As You Like It* to Modern English: Challenges and Rewards

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Abstract

Shakespeare's popularity and authenticity throughout centuries in different nations and countries is evident. As the lapse of time between the audience and Shakespeare's plays widens there appears various problems in terms of translation of his plays. Shakespeare's plays are translated into different languages many times. Use of language in his plays is not only problematic for the foreign speakers but also native speakers may find comprehending the meaning that Shakespeare intends to give difficult in. As You Like It, a romantic pastoral comedy is a challenging play in terms of translation. This paper aims to analyze As You Like It in translation form and scrutinize contributions of the new translated versions of the text. Older versions of As you Like It and the new editions of Folger Shakespeare Library's As You Like It will be considered to highlight differences in Shakespeare's language. The article examines challenges and possibilities that the translator faces in translating As You Like It and intends to offer suggestions about the points to be closely considered for attaining more accurate translations of the play's text.

Key words: Translation, interpretation, *As You Like It*, challenges, Elizabethan English, modern English

1. Introduction

Translation is not an automated process of transmitting the content of a written or spoken text into another linguistic medium, nor is it the study of histocompatibility between a content and a foreign language. It is the collective study of geography, customs, cultures, personal and social cognition, and all fields related to translation. Translation is a process of transforming and transmitting social, historic, geographic, and lingual content of a text to a new language, also, it is a process of crafting the appropriate linguistic tools for a scientific discipline when the field or the term is first introduced to a group of readers and speakers who speak a different language. Literary translation, in its peculiarity, is an area in which all aforesaid qualities of translation come to the fore. Despite the flexibility of this resourceful practice, literary translation may not be as direct and mechanized as the translation of non-fictional texts. Translators confront many professional and personal challenges in making literary translations. In transforming the text into another language, the original context, the sound, and most important of all perhaps, writing style of the author of the original text should be closely considered. The desire to assert the self into the text that is re-created contrasts with the responsibility of constructing the perfect meaning for the new opus. Translators should be aware of linguistic and cultural expectations of readers and consider them rather than aiming at providing literal equivalents in the translated texts.

When it comes to translating works of one of the most prominent names of world literature, William Shakespeare, the translator-interpreter's responsibility is greater, since the translator attempts to maintain the tempo and forte of the bard's style, accurately communicate the themes that are constructed in compliance with philosophy, language, and style of living concerning the social structure of Elizabethan era. It is a difficult task, and it may cause an aversion on the reader. It would be hard for even the adept translators to find a suitable tone as the readers may be alien to the ample use of puns, allusions, and metaphors visible from the first lines of Shakespeare's works. Biblical references proffer a special adversity to the translator, while bilingual readers may inspect the text to check the harmony of tone, style, and discourse in two languages. To appeal to taste of all types of readers, and to make the text readable for as many readers as possible, a translator is expected to include all the essential metaphors, analogies, and equivocations in the translated text to preserve the literary connotations in the original text by using preferably a more simplistic grammatical approach, eliminating inverted and run-on sentences. This article will examine and evaluate presumptions and suggestions about translation of literary texts through analysis of one of Shakespeare's renowned comedies, *As You Like It*. The play has various versions, one of which is The Modern Language Association of America's, where old English has been used. There are some other versions of *As You Like It* in modern English and new versions of the play such as Folger Shakespeare Library's modern edition are available. The article aims to study differences and similarities between the old and new versions of *As You Like It* with specific references to the different translations in different versions.

To a translator, linguistic turbidity in *As You Like It* is more manageable than Shakespeare's other plays since it is, by definition, a comedy. Language and word choice in *As You Like It* may not be challenging for a scholar of English language, and for translators in translating the text to modern English. Words that seem unfamiliar to the tongue (but not necessarily to the ear of the modern reader) are quite predictable because differences between these words and their modern counterparts stem from changes in a couple of letters in specific words which have none or little effect on pronunciation. For example, "upon" appears as "vpon", and "sayest" stands for "said" in the original text, yet there are exceptions to this case, like "yore" is indeed "here," in modern English. In the original text sentence structure consists of a variety of conjunctions and prepositions embodying different functions in the formation of the sentences. A rich array of proverbial and definitive expressions, and adjectives and adjective groups are used, such as "My brother Jaques he keeps at school, and report speaks goldenly of his profit," (Shakespeare, 1994k, I, i, 5-6). These lines read in the modern version as "Oliver keeps my brother Jaques away at school, and everyone says he's doing extremely well there" (Shakespeare, 2006i). Sentences that are considerably long in the original version are shortened in the modern versions of the play with the integration of the verbs of similar usage and meaning, such as "This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude" (Shakespeare, 1994k, I, i, 19-22) is simplified in the Oxford World Classic's as "This is what angers me, Adam. My father's temper and spirit, which I think I share, makes me want to mutiny against my brother's tyranny," (Shakespeare, 2011e).

An ideal Shakespeare translation requires to follow the intended meaning and elegance of narration in the first place in transforming the text into another language or to modern English. Secondly, it is expected to provide a simplified grammatical structure to make the text comply with the syntax of modern English. Consequently, text translated text appeals to the modern reader. For instance, in Turkish which are an agglutinative language, prepositions, and the sentence formation mechanisms, linguistic components have distinct functions than English. In composing sentences and providing Turkish equivalence of English sentences number of words and length of sentences fluctuate. It is sensible to divide sentences into smaller parts in places where abovementioned structures appear. This option would help protect and strengthen poetic tone and intended meaning of any Shakespeare play in translated version. Turkish presents a wide range of metaphorical and analogical expressions to meet every expressive element in a Shakespearean text, and this advantage is expected to be employed in its full potential. An in-depth and comparative research in the literary productions of the early modern era in Turkish and in English, and ample use of printed and online dictionaries, and relevant resources are immensely helpful in accomplishing more comprehensive translations. Translator's effort to understand the original text mingles with an effort to grasp the intricacies of sentence structures and grammatical elements in transforming a Shakespearean play to another language, like Turkish or to modern English.

1.1 Shakespeare Across Ages: Possibilities of Translating *As You Like It*

Translation of old texts to modern English can be challenging especially in translating early modern texts, and particularly Shakespeare's plays. Shakespeare congregates a special tone, language and emotional output in his work that can mostly be presented in the language he originally and authentically uses, known to be used especially between 1450-1690. Shakespeare's English is different from what we speak today and an attempt to make out the differences between the translated version of *As You Like It* and the original is an important. We use different sign systems in all kinds of communication today, and to trace this significant change the selected text will provide a suitable material with its many translations. Beginning of *As You Like It* appears to have little to no difference between the original text and translations despite the usage of words and punctuations that is significantly related to early modern English. However, a need to make changes according to today's understanding of English is ever present in translations of the text.

A close look at selected words of "school" and "keeps," printed different in the modern and original excerpts indicate distinct enunciations of these terms. In the original text the spelling is as follows: "My brother *Iaques* he keepest at schoole," (Shakespeare, 1963j) while the modern version is "My brother Jaques he keeps at school" (Shakespeare, 1994a). Despite differences in printing of the words, pronunciation remains the same. It can be suggested that differences between the words written in early modern and contemporary English are the outcome of language's evolution. Transformation of the word "schoole" to "school" shows simplification of the term, eliminating the sound "e." Another excerpt that draws attention to differences in vocabulary begins with "his horses are bred better, for besides that they are faire with their feeding, they are taught their manège, and to that end Riders deerly hir'd," (Shakespeare, 1623d, I, i, 10-12) in the 1623 version of the text. In The Arden Shakespeare edition, the same extract reads "His horses are bred better, for, besides that they are fair with their feeding, they are taught their manage and, to that end, riders dearly hired" (Shakespeare, 2006i). Words that appear different in the above-mentioned versions are, "faire, manage, deerly, hir'd." Pronunciation of these words in early modern English seem to sound pretty much

like what they sound nowadays, a case that the modern translator, presumably, takes into consideration. Today, the word "deer" means nothing like what it meant 400 years ago yet the translator is aware of what Shakespeare intended using the word and considers it as "dear" in modern English. Likewise, "hir'd" is translated as "hired." In today's language, we may not pronounce the word, "hi-rd" due to the evolving nature and phonetic of modern English, and the translator discerns it as "hired." The reader does not need to recognize the modern and early modern English versions of every word in their entirety. The readers' interest lies mostly in reading, pronouncing, interpreting, and appreciating the words that the play communicates.

There are significant changes in Duke Senior's speech in Act II, scene i, 1-7 (Shakespeare, 1623f). In the original text the lines are as follows:

"Now my Coe-mates, and brothers in exile:
Hath not old custome made this life more sweete
Then that of painted pompe? Are not these woods
More free from perill then the enuious Court?
Heere feele we not the penaltie of *Adam*,
The seasons difference, as the Icie phange
And churlish chiding of the winters winde"

In Oxford World's Classics the same speech appears as:

"Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we not the penalty of Adam,
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
(Shakespeare, 2006i, II, i, 1-7)

One of the obvious differences in the translation is the use of letter "v" instead of "u." "Upon" is written in the original text as "vpon." The translator becomes aware of such differences in early modern and contemporary English. The play's content is comprehensible to a reader who is familiar with Shakespeare's plays but it is the arduous task of the translator to make translation of individual words and pursue the meaning rather than providing the word-to-word equivalents. In translating Shakespeare's plays, the translator is expected to acknowledge the beauty of his words that manifests itself in use of selected vocabulary and figures of speech. For that matter, the translator has to work on recreating the harmony and beauty of words in the translated text.

Like Duke Senior's speech in Act I, scene i, there are alterations in the conversation between Jaques and Duke Senior in Act II, scene vii, as the dialogue appears in Oxford World's Classics version and in the original version of the text. (Shakespeare, 1994k) The former is:

JAQUES

O worthy fool! -- One that hath been a courtier,
And says "If ladies be but young and fair
They have the gift to know it." And in his brain,
Which is as dry as the remainder biscuit
After a voyage, he hath strange places crammed
With observation, the which he vents
In mangled forms. O, that I were a fool,
I am ambitious for a motley coat.

DUKE SENIOR

Thou shalt have one.

JAQUES

It is my only suit,
Provided that you weed your better judgments
Of all opinion that grows rank in them
That I am wise.

(II, vii, 35-47)

The original version of the play reads:

Iaq.

O worthie Foole: One that hath bin a Courtier And sayes, if Ladies be but yong, and faire, They haue the gift to know it: and in his braiue, Which is as drie as the remainder bisket After a voyage: He hath strange places cram'd With obseruation, the which he vents In mangled formes. O that I were a foole, I am ambitious for a motley coat.

Du.Sen.

Thou shalt haue one.

Iaq.

It is my onely suite, Prouided that you weed your better iudgements Of all opinion that growes ranke in them, That I am wise. (Shakespeare, 1963g)

In the quoted part of Jacques' address there is little change: "O worthy fool" is printed almost the same in both versions. In modern English, paradoxical terms of "fool" and "worthy" are challenging to the reader who is not familiar with the bard's style. Translator may consider modifying and adapting the sentence to make it sound familiar and meaningful to the modern reader. It is possible to maintain the harmony of Shakespeare's style and help the reader in making meaning of the early modern plays. A suggested translation of the given address could be, "O thou, fool." Replacing the word that could cause misconception with another frequently used early modern word could fix the problem and eliminate confusion without ruining the beauty of the sentence. Proper word choice and delicate sentence structure are essential to such changes. *As You Like It* is a comedy that consists of music, poems, and dialogical exchanges as can be seen in Touchstone's, Jacques', and Duke Senior's lines and the play is unique with its philosophical and logical debates. In this regard, its language is remarkable for its emphasis on cognition and disputation.

1.2 English Language in Elizabethan Times and in Modern Day

English had a lot of new phrases, words and expressions as a result of an increase in sea transportation and relations with foreign countries in the Elizabethan age. Indeed, English has been an ever-developing language in Queen Elizabeth's period, combining Latin, French and Anglo-Saxon references. Dictionaries and standardized education of literacy were not frequent and people were in verbal dialogue with others to discover and learn more than they read on their own, which resulted in fluidity of grammar rules and spelling. Shakespeare's writing embraces variations in rhythm that exposes the intensity of his explorations through thoughts and emotions of his characters and his aim of bringing them to life via selected imagery. In *As You Like It* Shakespeare's language is a reflection of the Elizabethan language that is rhetorical, theatrical, influential and decorated with figurative language. Like his contemporaries, Shakespeare makes ample use of puns, as well as metaphorical, symbolic, Biblical, and mythological references. Since drama is the forte of the Elizabethan and Jacobean playwrights, in the early modern times we see power of expression and vitality in their works and also in *As You Like It*. Shakespeare writes *As You Like It* in blank verse. Rhymed sentences and songs convey musicality, poetic power, and rhythm.

The following example taken from Act II, scene iii, line 30 shows the changes in different versions of the play and the diversity of translations:

Orlando: Why, whither, Adam, wouldst thou have me go? (Shakespeare, 1623f)

Orlando: Then where would you have me go, Adam? (Shakespeare, 1994k)

'Wither' is 'where' and it is not used in the 1994 version of the play. 'Wouldst' is 'would' and the term alters. 'Thou' is used instead of 'you' and three archaic terms in the original text are modified in the modern text. Given examples indicate that Shakespeare's language contains archaic words and they are very different than modern English. Linguists suggest that Shakespeare uses modern English in his works. Indeed, English is a rich language, open to innovation and development. English is an ever-evolving language and further changes will follow especially with the translation of the early modern texts. In Elizabethan dialect there are differences in the prepositional usage and subject-verb agreement,

and Shakespeare's words shifted in meaning that prove to be challenging for the translators. Shakespeare's ingenuity and resourcefulness are exposed in the language of the play.

The manuscript consists of the playwright's dexterity in seamlessly assimilating what he had known about logic and rhetoric with what he gathered from everyday observations of Elizabethans' conversations in social relations.

1.3 Challenges of Translating *As You Like It*

In translating Shakespeare's *As You Like It* difficulties, challenges, and possibilities do not only present themselves in the act of transferring vocabularies from one language to another but also in translating the text to modern English. When contemporary versions, such as Penguin Classics and Oxford editions are considered in a comparative sense and studied with reference to the original text published in the First Folio changes appear mainly in two categories. First category comprises changes that appear in Shakespeare's language in Elizabethan times. Text of the play changes in time, sometimes drastically, which makes it challenging to translate the text into modern English. Another difficulty arises in the variety of syntax. Meanings of the words that are subject to change, call for special attention to the cultural and contextual associations in the original and target languages. The second category of the suggested difficulties is related with the wording which is a commonly known challenge.

The two categories stated before can possibly be taken as difficulties encountered when translating a work of literature from one language to another. In a proper translation process, expectations of the reader and speaker of the target language, traditions and requirements of the publishing house, and particular features of the type of the manuscript, its genre (in this case a comedy play) should be addressed and taken into account.

Syntax often poses a great difficulty in translating the text of the play. In contemporary versions of the play published by Oxford and Penguin editions translators and editors ponder the original text in which literary devices like alliterations, rhyming lines, verse forms, and figurative language are considerably used. Punctuation and the spelling of the words change. "Schoole-boy" in the First Folio changes and becomes "schoolboy" in the contemporary versions. "His Acts" in the Folio and Penguin version changes and becomes "His acts" in Oxford edition. According to David Crystal's *The Cambridge Encyclopedia of the English Language* this change in capitalization stems from John Hart, a sixteenth century educator and spelling reformer, who recommended that beginning of every sentence, important common noun and proper name should be capitalised (Crystal, 2003, p. 67). Apparently, by the seventeenth century this rule was also extended to titles, forms of address and personified nouns, such as "Nature." On the other hand, this trend did not make it to modern times. Punctuation varies, as well. "Eyebrow" and "eye-brow" in Oxford versions can be compared to "eyebrow" in the Penguin edition.

It is extremely important to consider the target audience for a successful result. Target audience of a text is written may have an impact on the interpretation of the text and its translation. *As You Like It* is a comedy and deals with the current Elizabethan sociopolitical concerns by satirizing them. Not all topical matters are insightful to readers and audience from different ages and countries. Translation of topical issues are not appealing to modern readers because of unfamiliarity of the subjects. Inability in transmitting all possible connotations the original text holds results in the deficit of the translated version. Providing information in the footnotes is a way of processing contextual concerns. However, to some readers footnotes are not practical and feasible. In coping with the difficulties during the translation process the source of the original text is to be considered closely. First Folio version of *As You Like It* is considered as a point of comparison with contemporary versions of the text of the play, assuming that contemporary versions are directly based on the First Folio. However, during the time period between the Folio's publication and the publication of the contemporary versions different editions of the text of the play are published. Not only these versions produce the traditions which shape the later versions, but also they are sometimes used as a basis and a starting point for the interpretation of the text. Translation of a translation is a problematic procedure as it produces increasing misinterpretations. It is extremely advisable to consider the changes in the manuscript over the years, variety of meanings the words hold, critical works about the literary style of the playwright, literary devices, such as verse form, grammatical and syntactical structures, use of syntax, capitalization and punctuation in translating early modern literary texts.

2 Spelling and Pronunciation in Elizabethan and Modern English as Printed in *As You Like It*

English words have distinct pronunciation and spelling forms. From the beginning of the linguistic history, English has mingled with many other cultures, mostly Germanic languages and cultures, as a result of long lasting wars and migrations. This is why English language inherited many foreign words or letters. Once, a foreign word entered the

English language, there is an adaptation process which has its visible influence on the written language. For instance, in Shakespeare's *As You Like It* 'thou' and 'thee' are used in addressing a person and the selected terms are related to the social status of the addressee. Changes in personal pronouns and possessive pronouns can be analyzed in different versions of the play.

In the First Folio edition of the play and in the modern versions, 'thou' is 'you', 'hee' is 'he', 'mee' is 'me', 'thee' is 'you', 'thy' is 'your.' For example, Oliver's line "Charles, I thanke thee for thy loue to me, whichthou shalt finde I will most kindly requite..." (Shakespeare, 1623f, I, i, 129) is edited as "Charles, I thank you for your loyalty to me, and you'll see that I'll reward you," (Shakespeare, 2006i).

One noticeable difference is the change of letter 'v' to 'u.' Both are graphic variants of a single letter. Letter 'v' has been used at the beginning of a word and 'u' has been used in all other positions in a sentence, irrespective of whether the sound was a vowel or a consonant. Take this sentence as an example, "...besides this nothing that he so plentifully giues me, the something that nature gauemee, his countenance seemes to take from me" (Shakespeare, 1623d, I, i, 8). In modern English, use of letters 'v' and 'u' become more discrete and the sentence is translated as: "Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me" (Shakespeare, 1992c). "Heerein I see thou lou'st mee not with the full waight that I loue thee; if my Vncle thy banished father had banished thy Vncle the Duke my Father..." (Shakespeare, 1623d, I, ii, 8) is edited as "Herein, I see, thou lov'st me not with the full weight that I love thee; if my uncle, the duke of my father..." (Shakespeare, 2013n). Similar to the use of 'u' and 'v' letters, letter 'j' has been used as an extended form of 'i'. Letter 'i' was generally used for both the vowel and the consonant sounds in all positions within a word.

For example, "Well, I will forget the condition of my estate, to reioyce in yours" (Shakespeare, 1623d, I, ii, 13-14) is edited as "Well, I will forget the condition of my estate, to rejoice in yours," (Shakespeare, 2013n) and "...if you saw your selfe with your eies, or knew your selfe with your iudgment, the feare of your aduenture would counsel you to a more equall enterprise" (Shakespeare, 1623f, I, ii, 154) is edited as "If you saw yourself with your eyes, or knew yourself with your judgment, the fear of your adventure would counsel you to a more equal enterprise" (Shakespeare, 2013n).

Another noticeable difference is the removal of the silent 'e.' Letter 'e' has commonly been used at the end of a word with no phonetic function in the original text of the play. However, in the modern texts use of letter 'e' at the end of the words decreased and finally omitted. For example, "I beseech you, punish mee not with your hard thoughts, wherein I confesse me much guiltie to denie so faire and excellent Ladies anie thing" (Shakespeare, 1623d, I, ii, 162-164) is translated in the modern version of the play as, "I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything" (Shakespeare, 2013n). Likewise, "I do beseech your Grace" (Shakespeare, 1623f) is translated as "I do beseech your grace" (Shakespeare, 2013n). In the original version of the play letter 'y' has been used instead of 'i' or 'ie'. For instance, "Speake to the people, and they pittie her," (Shakespeare, 1623f, I, iii, 20) is translated in the modern editions as "Speak to the people, and they pity her" (Shakespeare, 2013n). "Within these ten daies if that thou beest found" (Shakespeare, 1623d, I, iii, 40) is translated in the modern version as "Within these ten days if that thou best found" (Shakespeare, 2013n).

Changes in conjunctions and common phrases can be observed in different editions of the text of the play. For example, "Prethee be cheerefull; know'st thou not the Duke" (Shakespeare, 1623f, I, iii, 91) is "Please, be cheerful..." (Shakespeare, 2013n) in the modern version. In the translated text, 'prethee' becomes 'please.' The term 'wheresoere' in "And wheresoere we went, like *Iunos* Swans" (Shakespeare, 2006i, I, iii, 72), is translated into modern English as 'wheresoe'er' and eventually becomes 'wherever' in different versions of the play. During the early modern period, several words were spelt according to their Latin etymologies and they have been adjusted to conform to the spelling. In the original text of the play the word 'cousin' was written as 'cosen.' For instance, "Your daughter and her Cosen much commend" (Shakespeare, 1623f) is edited as "Your daughter and her cousin much commend" (Shakespeare, 2006i) and the word 'suddenly' was written as 'sodainly.' "Ile make him finde him: do this sodainly" (Shakespeare, 1623f, II, ii, 18) is translated to modern English as "I'll make him find him: do this suddenly" (Shakespeare, 2006i). Also we can see that the titles or the words that indicate family relations between the characters are written in capital letters in the first version of the play. For example, "If he be absent, bring his Brother to me," (Shakespeare, 1623f) and "My Lord, the roynish Clown, at whom so oft, your Grace was wont to laugh is also missing" (Shakespeare, 1623f, II, ii, 9). However, in the modern versions capital letters are removed and titles are written in small letters. As mentioned earlier, English language has been affected by Germanic languages. In German language, verbs take different suffixes according to the subject of the sentence. If the subject is 'I', letter 'e' is added to the verb as a suffix, if the subject is

'you,' 'st' is added, if the subject is 'he', 'she' or 'it,' letter 't' is added to the verb as a suffix. A comparison between the original text of the play, and Wordsworth and Collins Classics versions of *As You Like It* highlight that many English verbs have been conjugated in line with German grammar rules, such as 'didst', 'dost' and 'diest.' For instance, "had as life thou didst break his neck as his finger" (Shakespeare, 1623f, I, i, 128) is edited as "I'd be just as happy if you broke his neck as his finger," (Shakespeare, 2011e) and "why, thou sayst well" (Shakespeare, 1623f, V, i, 26) is translated to modern English as "well, you say well" (Shakespeare, 1992c).

Another example of word conjugation that originated from German linguistic mode in the original play is the usage of 'Ile,' translated as 'I'll' in the modern versions of the play. Subject 'I' is directly related to the use of letter 'e' as a suffix. A change in the use of suffix form of 'ful' is seen in the various published versions of *As You Like It*. It is used to give the senses of 'full of' and 'characterized by.' 'Ful,' is added as a suffix with double 'l' in the original version of the play. Later, one 'l' is omitted in the modern versions. For example: 'vnbashfull' becomes 'unbashful' and 'fistfull' becomes 'fistful.' A sentence such as, "Nor did not with vnbashfull forehead woe" (Shakespeare, 1623f, II, iii, 51) is translated to modern English as "Nor did not with unbashful forehead woo" (Shakespeare, 1992c). "And ere we haue thy youthfull wages spent" (Shakespeare, 1623f, II, iii, 68) is translated as "and ere we have thy youthful wages spent" (Shakespeare, 1992c) in the modern version of the play. Number of syllables constitutes another significant difference between the modern versions and the original version of the play. For instance, "Good ev'n, Audrey" (V, i, 12) is edited in modern English as "Good evening." As can be seen in the given example, number of syllables decreased in the early modern communication, yet they are added to the script in the modern version of the play. English language has been shaped according to the needs of people and current conditions, in a process of continuous development. An urge to remain loyal the original text composed in the early modern England may not be an attainable effort and a sensible endeavour because language changes according to the new understanding and needs of the contemporary readers.

2.1 Life and Society in Shakespeare's Time and Our Time

Language involves cultural and social changes of a society over the centuries. In the meantime, language is attached to the differences between former norms of the society and today's norms. It also interacts with politics and normative and ethical standards. Language is an amalgam of all these dynamics. In translating Shakespeare's *As You Like It* to modern English or to another language the translator is expected to consider the changes society encounters since Shakespeare's time till today. One of the many differences in language is the use of overstatement in earlier versions of *As You Like It*. In modern versions of the play a simplified everyday language emphasizing simplicity of vocabulary and grammar is used. This change in the text of *As You Like It* is because of the changing perception and lifestyle of the English society. In the first Folio published in 1623, differences in the use of capitalization, punctuation, phrases, and figurative language can be observed when compared to modern version of Folger Shakespeare. The change in language has a connection with cultural values that keep evolving since early modern times. Furthermore, in Shakespeare's time literature was mostly for the wealthy and well-educated people. Use of poetry, music, and the verse forms in *As You Like It* are the indicators of this aspect. Translations of earlier versions of the text go through a similar change with social, political, cultural differences to comply with the current social norms.

English changed very rapidly between Chaucer's time around 1400s and Shakespearean times. From 1600 to the present day a relatively slow-moving period of English linguistic change is seen. Shakespeare has invented and added words to English language. *As You Like It* has changed English in early modern period and initiated evolution of modern English. In today's world, a major change in the social situation is related to developments in technology. Technological advancements affect everyday life of modern people and it has also a huge impact on how people think, learn, and speak. This transformation is associated with language, too. Modern readers are familiar with abbreviations, tags, shortened and simplified forms of expressions unlike extensive use of overstatements, puns, symbols, and allusions in early modern times. Shakespeare's *As You Like It* exemplifies this premise as the original text and translations of it illustrate use of English in two different time periods and modes.

By the time *As You Like It* was written political condition of England was different than today. Inevitably there would be some changes in the text of the play for readers. Making necessary connections to have an accurate interpretation of the text is possible through translation alternatives. Like other Shakespearean plays, *As You Like It* has also been created by Shakespeare's references to historical events and political incidents. To understand what lies beneath the events presented in the play modern readers can be informed about political matters in the translated version of the text.

In the light of the ideas discussed above, there are several aspects why there should be careful translations of Shakespeare's *As You Like It* from early modern English to modern English of today attaching special attention to cultural differences between early modern times and the contemporary world, social roles and to understandings of completely different social norms and finally to the differences in English politics then and now.

2.2 What English Inherits from Shakespeare: Difficulties of Preserving the Original in *As You Like It*

Modern English inherits phrases and words invented by Shakespeare. Any assumption about early modern manuscripts existing as single versions of the original texts with no alterations to them is an erroneous thought. Indeed, this is the case in many literary texts because language is an ever evolving system that is subject to change by changes in time and social conditions. Shakespeare's plays have not been published in the modern designs that we read them today. As discussed before, the first published version of Shakespeare's *As You Like It* that appeared in the first Folio and known to be published in 1623, differs vastly from the modern translated editions of the play. Shakespeare's plays are four hundred years old. He wrote plays for a theater that had a few props, no lighting or scenery. His language has always been rich and suggestive. His audience finds it impressive and interesting in all time periods. In the Arden Shakespeare edition of *As You Like It* information about references to other literary texts, Elizabethan society, and mythological allusions are offered. Without such information, it would be hard to read the play since it contains a lot of references. *As You Like It* is a pastoral comedy which embodies Shakespeare's use of traditional elements in Elizabethan era. To understand the allusions and make relevant connections it is most appropriate to pay close attention to the given information in the modern editions of the translated text. Shakespeare draws parallels between fictional and historical characters, utopian and realistic places, and ancient and contemporary events. To illustrate, Rosalind alludes to Queen Elizabeth I who reigned England from 1558 till 1603 assuming the role of an ardent ruler who declares her decision of not marrying a man and defining her relationship with her country like the bond of a married couple. In *As You Like It* Rosalind disguises herself, dressing and acting like a man to be strong and free when she is expelled from Duke Frederick's court. In the modern version the play published in 2006 information about the setting, characters' names, Elizabethan customs, and social conducts are offered in detail. It is explained that the play's scenery consists of inner settings of courts and outer of nature.

Forest of Arden reveals the pastoral feature of the play where existence of landowners, lords, dukes, noblemen and noblewomen, peasants establish the whole setting. Characters who wear costumes made up of velvet are nobles because according to the given information only aristocrats were permitted to wear velvet (Shakespeare, 2006i, p. 194). Rosalind is named after "Ganymede" who comes from a Trojan shepherd boy in Greek mythology (Shakespeare, 2006i, p. 187). "Helen's cheek" is a reference to the beauty of Helen of Troy that caused a fierce conflict between Spartans and Trojans. "Cleopatra's majesty" comes from the famous Egyptian queen, "Atalanta's better part" describes her beauty, and enhanced by running which is also a part of a narrative from mythology (Shakespeare, 2006i, p. 246). Modern reader is informed about allusions and references of all sorts to enforce the process of meaning making while reading a translated text.

3. Conclusion

It can be claimed that the main requirement in the interpretation and translation of an early modern text is to perceive the author's intention, become acquainted with his writing style, and to master the use of language. In addition, rearrangements in translations, and adjustment of the language of the original text to modern language are primary concerns in translating Shakespeare's plays. In translation process to achieve better results, features, and peculiarities of the target language as well as readers' expectations should be considered. One of the most thought-provoking practices of literary translation is translating Shakespeare's plays. He is known to be one of the most widely translated English author with several editions in many languages. Literary translation modernizes the source text, and thus forcefully brings the text into the cultural register of a different age. Comedies like *As You Like It* are frequently translated, staged, and adapted texts because of their capacity of being easily detached from their native cultural settings and because of their self-reinforcing trait of familiarity they are made into film adaptations almost in every country. Translators and editors of Shakespeare's plays could possibly not claim to have any set of standardized translations in their native language or in a foreign language. Reproductions and adaptations of Shakespeare's works in modern English translation, particularly aim to have the notion of a homogenized, authenticated Shakespearean text in modern English. For four hundred years and more, Shakespeare's works have found places and will find new places in literatures to be read and performed in a wide range of cultures, languages, venues, and people.

Though different than our time's mode of writing, themes, concerns, and human characteristics portrayed in Shakespeare's works are not different from today's world.

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