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PROBLEMS OF CLASSIFICATION AND TRANSLATION OF PUN

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Abstract:

Introduction. 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.

Research methods. Research methodology driven by diversity the problems under consideration included various forms of analysis: descriptive - logical, contrastive, as well as proper translation. The translation method is a complex dialogical method and consists of a combination of linguistic and literary methods: comparative, typological, transformational analysis, stylisti cexperiment.

Results and discussions. Wordplay is a multifaceted phenomenon that, performing a number of functions, occupies a special place in the works of W. Shakespeare. Wordplay is closely related to the content of the plays and is used to express dramatic conflicts. With the above mentioned device's help, both serious and comic dialogues are conducted, to which she gives sharpness and wit, helps to express irony and humor, and also serves as a means of portraying characters. The important dramatic role of William Shakespeare's play on words requires special attention from researchers and adequate reproduction in translation.

This work is the first attempt to study the influence of the lexical similarity of the Uzbek and English languages on the translatability of puns based on the use of homonyms. When translating a pun, which is the most important structural part of Shakespeare's poetic texts, one should take into account the macro context associated with the individual style of writing and the peculiarities of his work and the work of other authors of that distant historical epoch as a whole. Consequently, a pun is not a lexicon of language as a proverb or a saying. The author himself creates a pun.

Conclusion. The absence of a pun in the vocabulary of the language presupposes its creative reconstruction by the translator in the text. A functionally correct translation of a pun is one of the indicators of the adequacy of the translation of a work as a whole. The functional load of the pun, which has great aesthetic and artistic significance for the correct and deep understanding of the whole work, must necessarily be conveyed when transferring puns into the target language.

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

Introduction. In the history of the origin of the word Calambur (pun), there are forms of spelling such as calambour, calembourg, and the term is associated with the

name of the city of Calemberg or the names of historical figures in various anecdotes: Graph Kalanber or Calemberg of Westphalia, who lived in the time of Louis XIV and was known for his sarcastic, dumbfounded rhetoric that distorted French because he did not know the language. There is also speculation that the word kalambur comes from the Italian expression "calamoburlare" (writing a joke). According to another legend, the word was once taken from the name of a calamus tree brought from India to European countries, which caused a ridiculous situation due to its inappropriate use in speech. (Pleurons tous en ce jou / Du bois decalambour (literally translate: We still cry today / for the calambur tree). By the end of the 18th century, the word kalambur (pun) had found its place in the French dictionary.

Due to the lack of a single concept in linguistics that sheds light on the essence of the hamburger, this term has caused a lot of controversy. Also, the terms in our analysis are "word play", "word sharpness", "ambiguous", "humor" and so on. and it should be borne in mind that the meaning and content of all of them have been interpreted differently. In many foreign commentary dictionaries we can see different interpretations of the meaning of the word kalambur.

Materials and methods. For example, in S.I. Ojegov's "Dictionary of the Russian language" ("Slovar russkogo yazyka") it is described as "Kalambur - a joke based on humor, with similar pronunciation but different meanings." [1.734.]

I.V. Lyoxin and prof. The Dictionary of Foreign Words, edited by F.N. Petrov, describes it as follows: "A pun is a word game based on the similar pronunciation of words of different meanings."[2.254.]

Such interpretations brought to puns have not been approved by some theorists. "The boundary between the literal and figurative meanings of words is relative and variable. It is not fair to take the comparison of the literal and figurative meanings of words as the basis of the pun." [3.122.]

"Pun is a sharp and clever word game built on the resemblance of pronunciations with a comic effect." [4.529.] According to F.A. Brockhaus and I.A. Ephrons, "Calambur" is the French name for a word game with the same pronunciation but different meanings, derived from the name of Count Salemberg of Westphalia, who lived in the palace of Louis XIV. [5.54.]

Pun is not a stylistic tool, but it is a separate sub-genre of artistic discourse, a small-scale work of art that stands alongside proverbs, aphorisms, riddles. It is no coincidence that B.Yu. Norman also recognized this genre along with sharp words, anecdotes. [6.8.]

Among the problems of description of the term in our analysis is the problem of studying it as a word play. While some linguists equate "pun" and "word play" with each other, others see the concept of word play as a much broader phenomenon involving different linguistic means, often far removed from pun.

In the dictionary of linguistic terms under the editorship of O.S. Akhmanova we can observe the following definition: "A pun is a form of speech based on the humorous (parody) use of different meanings of the same word or two words that are pronounced the same way." [7.69.]

A similar description of word play can be found in the Dictionary of Linguistic Terms under the editorship of D.E. Rosenthal: "Calambur" is a form of speech based

on the similar pronunciation of different words or the humorous use of different meanings. [8.141.]

S.I. Vlakhov and S.P. Florin define the term as a word play built on the contradiction of unusual, unexpected meanings of the usual pronunciation of words. "Pun is a word play that is often built on the disproportion of unusual, unexpected meanings of ordinary pronunciation." [9.87.]

A.A. According to Tereshchenkova, "Pun is a comic word play, a contradiction between the meanings of word signs, which are considered synonyms, antonyms, homonyms and paronyms." [10.86.]

We can observe that in the above definitions and descriptions, concepts such as puns and puns are highlighted and the authors distinguish them based on the features of the structure of the expressions. According to E.P. Khodakova, "Tthe formation of puns requires a device of word play, and the main purpose of this structure is to reflect the humor, irony, humor, satirical attitude of the speaker's expression to the situation and the listener. However, if there is no such aspiration in the given context, then there can be no question of a pun without a word play device." [11. 22].

K. Fisher also opposes the idea that word play and puns equate each other, and suggests a sharp separation of puns and word play: "Pun is a failed word play because the syllables in it are made up of similar pronunciations, not the words themselves." [12.27.]

In several scientific publications, we can also observe that the term pun is equated to a term such as paronomaziya (similar pronunciation but different meanings of words with a concatenated stylistic form of pun). Including A.V. Filippov calls paronomasia a synonym for pun. [13.77.].

However, it should be noted that the stylistic effect that occurs with the help of paronyms is built on words that are not exactly the same but have similar pronunciations. For example, if omonyms are exactly the same in pronunciation, paronyms are the opposite. It is known that homophones and homographs are considered to be the main source of pun (homophones are words with the same pronunciation but different spellings and meanings (for example: son - sun, hour - our, meet - meat), while homographs - the same spelling but pronunciation are different words (for example: can- (to be able to do, bank), live - (live, online broadcast) wave- (wave, shake, flap, flap wings, wave, call).

As a continuation of the above idea that concepts such as pun and word play should be separated, L.K. We would like to quote Bobyleva as follows: if a pun is a form of speech based on the use of different meanings of one word or two similarly pronounced words in a parody, humorous way, then word play is the formation of different meanings of a single word relative to various other words. [14.39.]

Also, above, we have tried to explore an important issue such as the definition of the term pun. In fact, many descriptions of the concept of pun have been given in science, and no definite conclusion has yet been reached about this linguistic phenomenon. A pun is a stylistic speech phrase or miniature of a known author that has different meanings but is pronounced the same or similarly pronounced, a group of words, a comically used of different meanings of a single word or phrase.

V.S. Vinogradov was one of the first to try to create a general scheme of pun, and in his opinion, this device consists of two components, each of which can be a word or phrase. The first part of such a structure forms the lexical basis of the pun, and is even a tanch element that sometimes leads to individual word creativity and a stimulus to the emerging word game. The second part of the device (word or phrase) is its culmination as the concluding element of the pun. It is only after the introduction of the second part of the pun that the comic effect, i.e. the play of words, is observed in the imaginary comparison with the base part of the structure. Of course, such a scheme attracts our attention with its simplicity and clarity, but it only gives a rough idea of the pun as a unit of translation.

According to another theory of pun, this device consists of core and basic contexts. The core of a device consists of at least two elements attached to different but similar phonetic (graphic) forms. The basic context, on the other hand, is considered to be the favorable conditions for the core elements to form pun.

Results. 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.

Here's an example of one of the puns from William Shakespeare's great comedy "The Taming of the Shrew". Analyzing the context in which pun appears, Katarina tells her father that she unjustly insulted his daughter in front of a man who called her "Shrew" - a fox, a rude woman, a hell cat, a demon. Katarina in the play cannot be called an insensitive or simple character. Because she feels humiliated and the girl's complaint to her father about this situation shows that she is humble and polite. Also, while everyone agrees that Katarina agrees to marry Petruchio, the girl's stubbornness in rejecting the guy proves once again that she is a girl of great courage, honor and concern. Petruccio, on the other hand, has a high passion for his seriousness and self-confidence. At the end of the story, Katarina changes for the better, being thoughtful and wise and admitting her shortcomings. She realizes that she is not a perfect woman by nature.

Katherine. I pray you, sir, is it your will
To make a stale of me amongst these *mates*?
Hortensio. *Mates*, maid! How mean you that? No *mates* for you
Unless you were of gentler, milder mold
The Taming of the Shrew (II. i)
1) these mates - are a pair of idiots
2) mates are – do you mean a couple
3) No mates for you - we can't be your partner (we're not your equal, we can't reach you)
Here is another example from the same work:
*Pet*rocio. … For I am he am born to tame you, *Kate*,
And bring you from a wild *Kate* to a *Kate*

Conformable as other household Kates.
Here comes your father. Never make denial;
I must and will have Katherina to my wife.
The Taming of the Shrew (II. i)
1) The Kate – *Katherine*
2) Kate - cat (the word cat - pronounced as Kate in Shakespeare's time)
3) Kates - a delicate woman (sweets, pastries)

The main stylistic purpose of pun is a comic effect or satirical tone at a certain point in the text, which can attract the reader's attention, and it is desirable that this aspect of the tool is fully reflected in the translation by the translator. It is known that a lot of research has been done on the problem of classification of the term pun. Such studies differ somewhat, with detailed examinations. Scientists also study the different forms of the puns, i.e., semantically (polysemia, homonyms, homoforms) or phonetically (e.g., homophones).

For example, according to lexical "basic" phenomena, A.P. Skovorodnikov distinguished the following types of puns:

- polysemic
- homonymous
- antonymic
- paronymic
- Lexemes based on "author's etymology" [15. 234.]

A.M. Luxembourg and G.F. Rakhimkulova gives a more detailed classification of pun production:

- the consonance of words and phrases, as well as a) random consonance; b) pun homonymy c) artificial origin of homonymy: g) pun rhymes;
- puns created on the basis of partial harmonies in the spelling of words - graphic puns;
- puns created on the basis of different meanings of a polysemous word or separation of meanings of a single-stemmed word;
- Antonyms and synonyms of pun;
- puns-specific transformations of phraseologies, including a) double reading of fixed expressions b) change of fixed expressions c) repeated use of one of the elements of the same sentence in the narrow context in the dictionary meaning;
- flashes of occasional neologisms in the pun - built by means of contamination (approach);
- the division of the words into components specific to pun;
- "installed" puns;
- metaphorical puns;
- incorrect etymology;
- anagrammatic puns;
- Paragrams, or spunerisms;
- Chiastric puns;
- Zewgmatic puns;
- a series of structural puns;
- "Translation" puns; [16.170.]

S. Vlakhov and S. Florin also give their classification according to the function of the pun in the text. According to the authors, the pun can participate as follows:

- element of a particular text, i.e. as a phrase: Here the pun is part of the whole, that is, inextricably linked with the context, which, on the one hand, complicates the translation of the medium and, on the other hand, may be the basis for a newer, more successful conclusion;

- a miniature close to the epigram, a free work. Pun-miniature is a separate work of art that in its translation further expands the freedom of the translator in the choice of various means;

- word play is also used as a title (especially newspaper articles, feuilleton, humorous story). The headline embodies the whole ideological content of a particular work, as in the focus, expresses the author's maximum clear intention, and the lack of a narrow context makes it very difficult to recreate this device in translation. [9.294.]

Discussions. Many theoretical works have been devoted to the problem of classification of pun, and the problems of translation of this device have been studied in three forms: phonetic, lexical and phraseological. In particular, phonetic puns appear on the basis of phonosemantic representations associated with the phono-pictorial activity of a word. "Phonetic puns are based on the balance of sounds in words. In fact, pure phonetic puns are a rare occurrence. It is usually observed that the phonetic proportions of sounds appear in other ways: a) homophony occurs only in pronunciation, not in writing; b) proportionality of phonetic content. [17.66.]

At the phonetic level, punctuation is dominated by more pronounced aspects than spiritual features. It can even be exaggerated at times that such a situation exaggerates the suspicion that a particular phrase belongs to the category of puns. For this reason, S. Vlakhov and S. Florin offer only two forms in the translations of puns namely, lexical and phraseological levels. Also, units built on the basis of important lexical categories are studied within the group of lexical puns, i.e. puns made up of parts of speech: word plays based on polysemous words, omononyms, antonyms, spiritual reflections.

In most cases, the creation of extraordinary, distinctive puns is observed based on the different meanings of the words. In general, it is observed that the basis of word play is not directly polysemous words, but also homogeneous units.

Homonymous puns (unlike a word play built on different meanings of polysemous words) occur in cases where there is no semantic continuity (disconnected) between the meanings, as well as in cases where the author deliberately created in a particular text using one or another means.

Based on antonyms, many authors typically create their own more successful puns in harmony with homonymous elements, semantic shifts, and glitches. However, antonymy alone is not sufficient for the formation of the puns. Observations have shown that the emergence of this device also requires a number of additional elements (different meanings of polysemous words, "sound effects", a variety of methods). Also, punctuation in specific lexical units, terms, nouns or abbreviations, are also belong to the lexical group of this device.

While the problem of pun's translation constitutes a narrow field of translation studies, it's 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.

Because in the target language it is very difficult to find a comprehensive equivalent to the polysemic features of the word play in the lexical units, the semantic nuances and diversity of which are originally cited. Also, a simple difference between them can also hinder the correct reproduction of the pun in translation, and this situation encourages the translator to look for other means. If the translator intends to reflect only the word form of the pun, then it is natural that the word play disappears in the translation, as well as the author's intention, that is, the purpose of making the listener to laugh, is not visible. In the translation of the original form and the word play in a particular text, the translator must know the subtleties of each word in the word play, taking into account not only the equivalent pun but also the intention of the author in his/her translation.

In general, in the translation of word play, it is advisable to use translation methods that look for consonant words or national phrases that are part of the pun. That is, "One of them acts as a stimulator and is chosen as the semantic equivalent for the base part of the pun in the original text. The latter participates as a concluder and is chosen as the consonant for the first, as well as applied in a non-specific sense and in an unusual context. In other words, even if the concluding word is a common word, its meaning is full of funny features." [18. 111.]

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. In this case, the following characters can be used to recreate the pun in translation:

a) the semantics of the two elements of the nucleus;

b) the semantics of one of the core elements;

c) a new semantic framework;

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 ёлғон, 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.

After finishing his first conversation with Laert at the beginning of the play, Claudius turns to Hamlet and says, "But now, my cousin Hamlet, and my son." Means that they are relatives, and when he says "my son", that he is closer than a relative.

As an intellectual figure, Hamlet is certainly not receptive to changes in the kingdom, and it is natural that he should think in detail about what is going on around him. Therefore, although he admits that he is a nephew, he is not in a hurry to conclude that he is a son to his uncle.

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.

In the example given, it can be seen from the pragmatism of the sharp-witted Hamlet's words, "His son is a lie, but his nephew is true," that the protagonist's uncle noticed that his actions were not objective, that he was extorting.

The audience of Elizabeth's time loved word play, and Shakespeare also made effective use of puns in his work. According to O.S. Akhmanova, pun is "a form of speech in which two meanings of the same word or two words that sound the same sound are used in a humorous (parody) way."[19.69.] Hamlet's first speech in the tragedy also featured a play of two consonant words (kin / kind). Apparently, when Claudius looks at Hamlet and says "nephew" and "son," the prince responds with "a little more kin and less than kind." That is, in his answer, the main character implies that he does not believe in the compliments that his uncle shows to his nephew. So the king's pomp words were "How is our nephew Hamlet breathing?" from the pragmatics of the mourning prince's answer to such a question - closer than a relative, but not at all complimenting - it is possible to understand such ironic content. That's true, Hamlet is Claudius' nephew. After all, he also became the son of a lowly uncle and Gertrude after a hasty wedding. But even though the prince admits that he is related to his stepfather, he will never recognize the new corrupt king in his father's place because of his hatred, and the consequences of this enmity end in tragedy.

But in the translation instead of Shakespeare's bright individual pun we can observe a different landscape ("A little more than kin, and less than kind"). In the translation by J. Kamol, the word play which consists of the contrast of "kin" and "kind", is specified in Uzbek translation as "His son is a lie, but his nephew is true." that is, expressed by the comparison of the words "son" and "nephew." The Uzbek translator was able to express the communicative purpose and intention of the playwright by comparing the images of "son" and "nephew". In the Uzbek translation, the content and spirit of the original are preserved.

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.

The description of the non-linguistic situation in the English text "A little more than kin, and less than kind" can be easily explained in Uzbek: "True, officially now I'm closer to him than a cousin (step-son), but if he comes to me, he shouldn't expect much from such closeness." However, from such an interpretation of the situation in the original text, the receptor is unable to understand the desired communicative purpose present in the original text. It is natural for the reader to be hesitant about which character is "negative" and which is "positive". In J. Kemol's translation, Hamlet is still unaware that his father's killer is his uncle. The hasty wedding, shortly after the death of the late father of the prince, saw the actions of his mother, and not only Claudius but all life and humanity was disappointed. He therefore brings only ironic remarks to the words of the new king and Gertrude. The equivalent translation of Hamlet's satire in the text of original which embodied the emotional color and stylistic function of original text is given by Jamol Kamol we can observe in the Uzbek translation.

The word "kind" in the English text has a broad and abstract meaning and it's natural that it is translated into Uzbek by the method of concretization, so in Uzbek we can analize it as follows:

мехрибон - good, kind, kindly, nice, gentle, gracious

илтифотли - kind, dear, amiable, accommodating, gracious, polite

яхши- good, well, nice, fine, pretty, kind

сидқидил, самимий, чин юракдан - cordial, cardiac, hearty, warm, hearted, kind

оққўнгил, ҳайирхоҳ - benevolent, friendly, kind, amiable, well-disposed, well-minded

авзо, куриниш, лавха, манзара, равиш, шаклланмок, шакллантирмок, **таҳлил, тур, важоҳат -** view, form, kind, look, appearance, species

тур - type, style, kind, class, nature, character

хил - species, variety, kind, variation, type, form

насл, қавм, тоифа, зот - genus, race, kind, family, type, generation

нав - grade, variety, sort, class, brand, kind

насл - breed, species, race, kind, strain, stock

даража, малака даражаси - discharge, category, rank, digit, class, kind

табиат - nature, kind, grain

сифат - quality, character, grade, property, degree, kind

оила, оилавий - family, kind, stirpes, stirps.

In order to describe a specific emotional situation in the text of the original, Jamol Kamol translates the words "kin" and "kind" as "nephew" and "son". We can observe that the meanings of these words in the original and Uzbek translation, as well as their stylistic features (as neutral lexical units) are the same.

Conclusion. 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 kalka, 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.

If you look at the pun, taking into account, first of all, the semantic relations of its two parts, then you can immediately notice that one of such parts may not be openly present in the context, but only implied as an author's hint. This is especially true of a pun built on a double (direct and figurative) interpretation of a phraseological unit, when the author either replaces the component of the phraseological unit with another word (for example, an antonym), introduces new words, or keeps the phraseological unit in the same form. Therefore, in order to understand the meaning of the pun and its correct transmission, it is necessary in this case to supplement, to reconstruct the second element of the pun. The fact that a pun always includes two components of the same level, unlike all other stylistic devices, is the specificity of its linguistic basis. It should be noted that these parts of the pun are not only opposed, but at the same time dialectically combined into one whole. The unity of the pun is preserved due to the common element of the two parts of this technique.

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