



УДК: 821 – 111

Bahodir FAYZIYEV,
BuxDU o'qituvchisi
E-mail: fbahodir@gmail.com
BuxMTI dotsenti S.J.Kamolova taqrizi asosida

PUN IN CHILDREN'S FANTASY

Abstract

Any language has a specific set of language tools for making puns. Puns involve words with similar or identical sounds but with different meanings. Their play on words also relies on a word or phrase having more than one meaning. In this article we tried to analyze their usage and characteristic features in the examples of children's literature.

Key words: Pun, play on words, artistic and figurative speech, children's literature.

ИГРА СЛОВ В ДЕТСКОЙ ФАНТАЗИИ

Аннотация

Любой язык имеет определенный набор языковых средств для создания игры слов. Это включает в себя слова с похожими или идентичными звуками, но с разными значениями. Такая игра слов также зависит от слова или фразы, имеющей более одного значения. В данной статье мы попытались проанализировать их употребление и характерные черты на примерах детской литературы.

Ключевые слова: Каламбур, игра слов, художественно-образная речь, детская литература.

BOLALAR TASAVVURIDA SO'Z O'YINI

Annotatsiya

Har qanday tilda so'z birikmalarini yaratish uchun maxsus til vositalari mavjud. So'z o'yini shakli o'xshash yoki bir xil tovushli, ammo turli xil ma'noli so'zlarni o'z ichiga oladi. Bunday stilistik vositalar so'zlarning ko'p ma'noligi, shuningdek, bir nechta ma'noga ega bo'lgan so'z yoki iboraga tayanadi. Ushbu maqolada biz bolalar adabiyoti namunalari ularning qo'llanilishi va o'ziga xos xususiyatlarini tahlil qilishga harakat qildik.

Kalit so'zlar: So'z o'yini, badiiy va majoziy nutq, bolalar adabiyoti.

Introduction. A pun is a literary device that is also known as a "play on words." Puns involve words with similar or identical sounds but with different meanings. Their play on words also relies on a word or phrase having more than one meaning. Puns are generally intended to be humorous, but they often have a serious purpose as well in literary works. Like all figures of speech, puns represent artistic and clever use of language on the part of the writer. However, puns should be used sparingly so as not to overwhelm or disengage a reader. In addition, it's important for writers to understand that puns are often limited to a particular language and would not necessarily be effective in translation.

The basic, most common type of language game – pun is built on playing around with lexical ambiguity or homonymy. A pun (English, French calembour) is a figure of speech consisting in a humorous (parodic) use of different meanings of the same word or two similar-sounding words. The essence of the pun lies in the collision or, on the contrary, in the unexpected combination of two incompatible meanings in one phonetic (graphic) form. The main elements of the pun are, on the one hand, the same or close, to homonymy, sound (including the sound form of a polysemantic word in its different meanings), on the other, there is a discrepancy, up to antonymy, between two meanings of words, components of phraseological unity.

Literature review. The first attempt to create a generalized scheme of admission belongs to B.S. Vinogradov. According to his scheme, a pun consists of two components: a lexical base (supporting component, stimulant), which allows

you to start the game, and a "flip" (result, resulting component), completing the pun. The main stylistic goal of a pun - a comic effect or a satirical sound, focused in the reader's attention on a certain paragraph of the text - should be fully reflected in the translation; at the same time, the translator must adhere strictly to the appropriate "comic genre" - from harmless jokes to sharp irony or caustic satire.

The pun naturally enters the entire system of stylistic and figurative means of translation, obeys the main goal of the entire work and should not distort the ideological and artistic nature of the original. The structural and semantic features of the pun should reflect the features of the original puns. A pun can be created only in a typical situation for it and should not be compensated by a stylistic device that is alien or not very characteristic of the original. When creating a pun, the translator must take into account the social characteristics of the readers for whom this work is intended. The creation of a compensating pun is exactly the opposite of the process of neutralization, the forced "smoothing" of the two-dimensional puns' contexts.

Research methodology. Any language has a specific set of language tools for making puns. So, in the original lyrics of the song Hats from "Harry Potter" there are two puns: I'll eat myself (cf. the expression I'll eat my hat, that is, I swear! So that I burst, etc.) and And I sap cap them all (cap - hat, cap, to cap - to outmaneuver). The phrases have a dual meaning due to the fact that they are pronounced by the Hat. The expressions were translated literally by the translators (Cf.: (English) I'll eat myself - (German) so freß ich mich = I will

eat myself), and the pun was lost, despite the fact that both Russian and German languages possess certain phrases in which the core of the pun appears - a hat (for example, in Russian - снимать шляпу, дело в шляпе, шапочное знакомство, дать по шапке и т.д. = to remove an item, it's a matter of an item, a nodding acquaintance, give hat, etc.); in German - etwas auf eigene Kappe nehmen - take responsibility, das geht auf deine Kappe - it falls on your head, Hut ab! - hats away!, unter einen Hut kommen - to unite, become like-minded people, viele Koeffe unter einen Hut bringen - to achieve consensus, reconcile / unite different opinions, das ist ein alter Hut - this story with a beard, this is old, da geht einem ja der Hut hoch - you can go crazy, it can at least enrage anyone, das kannst du dir an den Hut stecken - why should I? keep it for yourself!, etwas aus dem Hut machen - to do smth. impromptu, off the beaten path, j-m eins auf den Hut geben - give to smb. by a hat, eins auf den Hut kriegen - to get a hat, in / unter j-s Hut sein / stehen - to be under smb. protection) [191].

The phrase and don't get in a flap! (to get excited; to be alarmed; to panic) was left without translation, which can also be considered a pun, since flap also has the meaning of a hat lapel. Any of these expressions could be played up, preserving the necessary image. The most important thing is that 1) when conveying a pun, vocabulary should not denote concepts that are outside the reality of the child; 2) the stylistic coloring of the pun should correspond to the peculiarities of the language of the children's work. For example, M. Spivak and K. Fritz successfully translated the Deathday Party "празднование дня своей смерти", adopted by the ghosts of "Harry Potter" as the Deathday Rus. (C) and Die Todestagsfeier it. (F) based on the same game as the original.

Analysis and results. A pun, like any stylistic device, is a carrier of certain information. Its informative structure is a complex entity. In the semantic structure of the pun, there are four constant and two variable components:

- a) subject-logical;
- b) expressive and stylistic;
- c) associative-shaped;
- d) functional;
- e) background;
- f) socially local.

The use of a pun, like any stylistic device, has a specific purpose and is subordinated to a specific purpose. Information about the purpose of this technique is the basis of its functional information. In works for children, an obligatory component of functional information is educational, since a pun for a child is a kind of mental gymnastics that develops his thinking abilities, a culture of speech that fosters a sense of language. From the point of view of the belonging of the background component to one or another category of cultural information, puns are divided into two types: a) puns based on facts that constitute the main fund of information about the social culture of society; b) puns, the content of which is associated with current events and phenomena of mass culture [25].

According to this classification, the puns of J. Rowling, built on playing with names, which contain background information about some well-known circumstances, can be attributed to the first type. The second category of background puns is distinguished by the fragility of background knowledge included in their informative structure. An example of this category is the pun for the

Headless Hunt, a club run by the ghosts of people who had their heads chopped off; two components are visible in the title: English. headless - headless, headless; headless; and English. hunt - 1) hunting (catching); 2) hunting (a group of hunters with a pack of dogs). Headless Hunt is consonant with head hunting. an aggressive policy of finding the right employee and poaching him from his previous place of work, if necessary (it is assumed that the employer is more interested in the employee than the employee in hiring). On the contrary, Nearly Headless Nick has been unsuccessfully seeking membership in this club for many years, but he is not taken there. In addition, there is a possible consonance with the Celtic Wild Hunt, to which the souls of the dead could join under certain circumstances. This pun is complicated by the method of monotony, which was reproduced in the translation of M. Spivak - Безголовая Братия (The Headless Brotherhood). Translator Y. Machkasov created a pun combination Headless Hunt Безголовая Охота (headless = reckless / headless).

To the group of puns, built on a special vocabulary, we include a play on words, which is based on terms, proper names and abbreviations. As for the latter, there are not many of them in Harry Potter, but their translation caused some difficulties. For example, OWLs / Ordinary Wizarding Levels, a standard test taken by students of a witchcraft school (equivalent to O-levels in England and PSAT in America), has been referred to as S.O.W. Perfectly Normal Magic Level rus. (C), p. O.V. Super excellent magic rus. (JI), OWL Degree of Ordinary Magic Rus. (M), ZAG Zaubergard it. (F). The translators were faced with the task of preserving not only the meaning of each letter of the abbreviation (O - Ordinary, W - Wizarding, L - Levels), but also the meaning of the abbreviation itself (OWLs - СОВЫ). However, the translators have not fully coped with this task. So, Klaus Fritz translated into German only the general meaning of each letter of the abbreviation, without transferring the meaning of the abbreviation itself (ZAG has no meaning in German). The translators into Russian have not reached the exact form of the OWL.

What has been said about the nature of puns may to some extent reveal the work that lies ahead of the translator and what its main difficulty lies. Unlike translation of an ordinary text, in which its content (including images, connotations, background, author's style) needs to be poured into a new linguistic form, here, when translating a pun, the original form itself - phonetic and / or graphic - is also subject to re-expression. Moreover, often it is even necessary to change content to a new one, if it is impossible to keep the old one, since the plan of expression may be more important than the plan of content.

Conclusion and recommendations. To reinforce compensating puns or puns created on a modified semantic basis, translators use two types of graphic means: a) font emphasis; b) capital letters; c) italics. Thus, the elements of the pun's core stand out from the rest of the text, which attracts the attention of readers to the content of the device and makes it easier to decode. Most often, graphic enhancement is used in works specifically for children. In cases where translators are given creative freedom (creating puns on a modified basis and using the compensation technique), this freedom is always formally conditioned and limited by the peculiarities of the original. Ignoring them often leads to gross mistakes on the part of translators.

LITERATURE

1. Виноградов В.С. Перевод. Общие и лексические вопросы. М., 2004.
2. Большой немецко-русский словарь. М., 1999.
3. Влахов С.Н., Флорин С.В. Непереваемое в переводе. М., 1986.

4. A Child's Garden of Verses - 1st Edition/1st Printing Stevenson, Robert Louis, Chicago, New York, ET AL: Rand McNally & Company, 1981.
5. Harry Potter and The Deathly Hallows - US Deluxe Edition Rowling, J. K. New York: Scholastic, 2007.
6. Harry Potter and The Half-Blood Prince - 1st UK Deluxe Edition Rowling, J. K. London: Bloomsbury Publishing, 2005.
7. Chapleau, Sebastien (2004). New Voices in Children's Literature Criticism. Lichfield: Pied Piper Publishing.
8. <https://scholar.google.com>