SOME PECULIARITIES OF CLASSIFICATION OF PUN AND TRANSLATION (in examples of Shakespeare's poetic texts)

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

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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.

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 FN 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.]

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).

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:

*Pe*trocio . … 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"

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;

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.

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.

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