

Linguistic Features of Puns in the English Language

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Abstract: The article under discussion deals with the linguistic feature of the wordplay in English. The authors of the article believe that the widespread use of puns (wordplay) in the English language, the agnostic attitude of many researchers to puns, which enrolled in the list of "untranslatable" phenomena, dictates the need for a more complete study of wordplay: the study of the informative structure of puns in close connection with their contextual characteristics and the establishment of the most adequate matches and possible ways to transfer this technique to other languages.

Key points: word play, linguistic, analysis, structure, contextual, morpheme, research, attitude, structure, compliance, use, term.

In this paper, the pun is regarded as a kind of play on words. Of all the reviewed definitions of receiving the most complete and accurate its essence is reflected in the definition of the Great Soviet Encyclopedia.

However, it does not take into account two important, in our opinion, points:

- 1) It offers the possibility of using as a material for building a pun;
- 2) role in creating graphic means of this method. Thus, as a working definition pun in this study received definition of Great Soviet Encyclopedia with these additions.

Pun - stylistic of speech based on using different values comic identical or similar sounding (graphic design) words as well as at different values of one and the same of said units. The result of such use are semantically multifaceted texts, characterized by humorous or satirical orientation.

Pun can be as an independent work, and part of it.

For a better understanding of the structural and semantic features of the pun, the convenience of description of its structure and informative ways to recreate other languages by means of the work is considered the general structure of a pun.

The first attempt to create a scheme of generalized tonic belongs VS Vinogradov. According to its circuit pun it consists of two components: a base vocabulary (reference component stimulator), allowing to start the game, and "changeling" (the result, the resulting component) terminating pun. This scheme seems attractive in its simplicity and clarity, but as each scheme, it gives only a rough idea of the pun as a translation unit; probably complicated forms - which also mentions Author-more than the basic, two-component.

Confuses the term "promoter" as the reference component plays perhaps a passive role, as a premise in the original "pre-pun situation", where the role of the stimulator belongs more second component

acting like a trigger that activates the reference component, removing it from the state neutrality. And one more thing, in our opinion is very important: the role of the second component often plays a well-defined unit of language and context, and even more than that - it implies an element.

However, in her opinion on fair SN Florina and SK Vlahova inaccurately defined role plays with elements of pun and totally ignored the role of context.

The scheme proposed in this paper takes into account these drawbacks.

Pun is presented in the form of a core and basic context. The composition of the core comprises at least two elements, combined the same or similar phonetic (graphic) shape and different content. The base context is regarded as a minimum prerequisite, the core elements in pun.

To some extend the idea of the pun and streamline its consideration in this paper, we try to understand its different types, depending 1) on "the material from which it is made" and "technology" for its construction, as well as 2) from its role in the artistic and journalistic literature . Our classification (more precisely the classification, as there are two) is created on the basis of the collected materials by us and subject to such schemes in the literature.

For the first classification of the elements use the definitions, which refer to "the sound of the word" the "meaning of the word" or "word group" of "phrases" and the section on puns built

- ✓ mainly on the basis of phonetic,
- ✓ mainly on the basis of lexical,
- ✓ preferably on phraseology basis.

This division is conditional, as indicated by the adverb "mainly": we can not speak about the pun, built entirely on the basis of phonetic - Phonetics is inseparable from the charts (and semantics); it is difficult to speak about the only lexical basis, as the pun is caused mismatch between sound and meaning; even phraseological puns mostly related to the phonetic principle, and, in addition, a significant role in the NCCA plays idiomatic unity playing tokens. This convention applies to more fractional division three "bases": homonymous pun often at the same time antonimichen and more often indistinguishable from a play on words on the ambiguity, "the root game" can not be homonymous (more precisely - paronimichnoy) and so on.

Despite the schematic nature and convention, this classification quite fully covers all types and forms of puns, allows us to represent them in a specific order based on their features and outline some of the features of their play, and in the future on this basis it will be possible to start and more exhaustive study of pun in translation.

In the second classification in terms of stylistic features, the role in the text and / or outside the text identified the following types of puns:

- 1) Associated with the context of a stylistic revolution or a figure of speech, pun intended, as part of a narrow context, is entirely dependent on the latter. On the one hand, it can facilitate its translation - connectivity with a narrow context lightens value, and on the other, creates a sometimes insurmountable obstacles due to the paucity of options for solutions. And possible connection to the broader context of "complicated" pun, which hinders the translation of sensitive-context illusions unexpected offset value.
- 2) Independent work, miniatures, related epigram translates as a complete whole. This expands the possibilities of implementation by providing more funds to the translator, because the case is not limited to the actual translation, and the creation on the basis of the original - the new, his pun.
- 3) Punning title of an article, satires, notes, humorous or satirical story translates difficult, as the title, pun, first, collected in the focus of all the ideological content of the work, clearly expressed intention of the author and should be bind also clearly and wittily, and in the second is most often played up phraseological unity, in itself quite difficult translatable.

- 4) Pun as a caption to the cartoon or drawing is transferred in view of recent content - only the transfer of the interdependence between the brush and pen can give the right decision.

The main goal of stylistic pun - a comic or satirical effect sound, focused on the reader's attention on a specific point of the text - should get a full reflection in the translation; while the translator is obliged to keep strictly within the respective "comic genre" - from harmless jokes to acute irony or biting satire.

In the interest of clarity and consistency, a more detailed presentation of the material, let us modify somewhat the above scheme. Since strictly phonetic puns can not speak, but the phonetic side of this game of words is not enough, and it is said again and again to be mentioned, a special section opened inappropriate for them.

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