Features of Introducing a Pun in English Fairy Tale

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Abstract
This article deals with the features of introducing a pun in modern English language as well as author tries to exemplify several notions from prominent scholars who contributed in the sphere of linguistics.
Key Words: *pun, simultaneously, polysemantic, voluntative.*

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DOI: https://doi.org/10.1997/veycaw95

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In linguistics, there is still no common understanding of the essence of puns, which is reflected in the terminological inconsistency. Such definitions as "play on words", "verbal acuity" (Freud), "double meaning" (V.P. Moskvin), "absurd" (L.V. Shcherba, A. Camus, J. Deleuze, M. Haiderger), etc. are used to denote this stylistic phenomenon.

It should be noted that the origin of the word "pun" is unclear. So, there are only a number of anecdotes connecting this word with the name of the city of Kalemberg (in which the German pastor Weigand von Theben, who was famous for jokes, allegedly lived during the time of Luther), or with various anecdotal personalities. There is also an assumption that the word "pun" comes from the Italian expression "calamo burlare" - to joke with a pen. A pun is a play on words, which are equally pronounced, but with different meanings (often spelled differently), the so-called "homonyms", or based on the combination of two words that are one-sounding with some third word. The meaning of the pun lies in the striking contrast between the meanings of the same-sounding words. At the same time, the pun should be new, should amaze with an unknown juxtaposition of words in order to make an impression.

As a comic device, pun is especially characteristic of the forms of grotesque and humor, but it is often found in the forms of crude comic, especially when the second meaning of words disclosed in the pun violates the requirements of euphemism.

But it should be noted that the content of the concept of a pun is often interpreted in different ways:

- pun (English, French calembour) - a figure of speech, consisting in the humorous (parody) use of different meanings of the same word or two similar sounding words [1];

- pun is a joke based on the comic use of words that sound similar but are different in meaning [2];

- pun is a stylistic turn of speech or a miniature of a certain author, based on the comic use of the same sound of words that have different meanings, or similar sounding words or groups of words, or different meanings of the same word and phrase [3].

So, a pun is a play on words, built on the collision of familiar sound with unusual and unexpected meaning. The element that ensures the success of the pun is the unpredictability of one or another link in the chain of speech, the so-called surprise effect. The appearance of each element of the speech chain is predetermined by all previous elements and predetermines all subsequent elements: simultaneously or sequentially, the reader perceives two meanings, one of which was not expected.

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 a pun are, on the one hand, the same or close to homonymy sound form (including the sound form of a polysemantic word in its different meanings), on the other hand, a discrepancy (but not antonymy) between two meanings of

words, components of phraseological unity.

The main stylistic goal of a pun is a comic effect or satirical sound, focused in the reader's attention on a certain point in the text - should be fully reflected in the translation; at the same time, the translator is obliged to keep strictly within the framework of the corresponding "comic genre" - from harmless jokes to sharp irony or caustic satire.

The informative structure of such a stylistic device as pun is a complex formation and often appears where there is some similarity between words (or their meanings), that is, homonymy. The pun includes at least two linguistic units, which have a complex semantic structure, the elements of which, to a certain extent, influence the formation of the content of the entire device.

Thus, puns can be highlighted based on:

1. The usage of addition of complex linguistic units.

Thus, L. Carroll builds a play on words, a pun, on the game with the names of various insects in fairy tale "Alice in Wonderland": Horse-fly turns into Rocking-horse-fly; Dragon-fly - in Snap-dragon-fly; Butterfly - in Bread-and-butter-fly. You can imagine the following model for building this game: the so-called "addition" of two complex linguistic units that have a common middle link takes place. N.M. Demurova presented it according to the following scheme: Horse-fly (A - B) when "glued" with Rocking-horse (B - C) gives a "chain" of Rocking-horse-fly (A - B - C) [4]. Consequently Bread-and-Butter-fly results from the merger of units such as

Bread-and-Butter with Butterfly; Snap-dragon-fly from the merger of Snap-dragon and Dragon-fly.

The most typical types of functional information include the aesthetic component, which is included in the content of any pun, as well as characterizing, typing, individualizing, appellative and voluntative components [5].

2. The usage of polysemy.

"Hadn't time", said the Gryphon: "I went to the Classical master, though. He was an old crab, he was" [L. Carroll 1967: 142]. Here is a pun based on the double meaning of the word crab: 1) crab as an animal; 2) the old grumbler.

The following excerpt from "Peter Pan" can also serve as a striking example of polysemy: There were always two nurses with her, or else one mother and one nurse, and for a long time she was a pattern-child who always coughed off the table [J.M. Barrie 1986: 146]. In this case, a literal reading of the phrase "which always turned away when she coughed" and the figurative "which had excellent manners" are possible.

3. Complete homonymy, i.e. on the use of words that are similar in spelling and pronunciation. The comic effect of the pun is one of the strongest in this case, since full homonyms are pure material that does not need to be modified. Such a word can contain absolutely different meanings. The main difficulty in this case is the construction of a suitable context in which one can see the existence of all meanings at the same time.

Let's pay attention to the amazing interweaving of meanings and humor in the following pun: "The Rabbit Sends

in a Little Bill" [L. Carroll 1967: 66]. This example is the title of four chapter of "Alice in Wonderland". Here the stable phraseological combination "to send in a bill" and its homonymous form, the free combination "to send in a little Bill" are played out. The pun is built on the homonymy of a common noun and a proper name and is created using the use of capital letters and the use of the article.

4. The usage of synonymy.

He is murdering the time! [L. Carroll 1967: 112]. Here the expressions "to kill the time" and the expressions "to beat the time" are played up.

5. The usage of stable phrases.

In J. Barry's fairy tale "Peter Pan", the stable phrase "an inferior social status" is played up: They affected to ignore her as of an inferior social status to themselves [J.M. Barrie 1986: 23]. In this case, "inferior" is taken literally, because Nana was lying on the floor. Let's analyze the following example from Peter Pan: Now Wendy was every inch a woman, through there were not very many inches ... [J.M. Barrie 1986: 36]. Here J. Barry plays with the expression "every inch a woman", connecting it with Wendy's height (in inches), which creates a comic effect.

6. The usage of homophones, words that are similar in sounding, but different in spelling.

Let us recall the third chapter of "Alice in Wonderland", where Alice asks the Mouse to tell the story of her life, where there is a sly play, built on the homonymy of the words "tale" (story) and "tail" (part of body of animal), which are both pronounced [teil]: "Mine is a long and sad tale!" said the Mouse, turning to Alice and sighing.

«It is a long tail, certainly», said Alice, looking down with wonder at the Mouse's tail; «but why do you call it sad?" [L. Carroll 1967: 62], or the next moment, where the pun is also built on the homonymy of the words "not" (negation) and "knot" (junction): "I beg your pardon", said Alice very humbly; "you had got to the fifth bend, I think?" "I had not!" cried the Mouse, sharply and very angrily. "A knot!" said Alice, always ready to make herself useful, and looking anxiously about her [L. Carroll 1967: 64].

We can also find a wonderful example of building a pun using homophones in A. Milne's fairy tale "Winnie the Pooh". So, in the tenth chapter of Winnie the Pooh in the stories of Christopher Robin, the word "knight" was confused with the word "night", which is why there is a complete mess further in Pooh's head and he confuses "night" and "afternoon": "Suddenly Christopher Robin began to tell Pooh about some of the things: People called Kings and Queens and something called Factors, and a place called Europe, and an island in the middle of the sea where no ships came, and how you make a Suction Pump (if you want to), and when Knights were Knighted, and what comes from Brazil. And Pooh, his back against one of the sixty-something trees, and his paws folded in front of him, said "Oh!" and "I don't know", and thought how wonderful it would be to have a Real Brain which could tell you things. And by-and-by Christopher Robin came to an end of the things, and was silent and he sat there looking out over the world, and wishing it would stop.

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But Pooh was thinking too, and he said suddenly to Christopher Robin: "Is it a very Grand to be an Afternoon, what you said?" [A.A. Milne 2001: 200].

These vivid examples convey to us the peculiarities of children's perception and transfer us to their world of thinking.

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